CHTHONIC NEXUS

Vapaudenristi, Aedh, Vaal, Ravenzang,
Contortus, Reptile Womb, Pox, Charity Saints

Ten years is nothing it seems. Chthonic Nexus 'zine is a continuation of a website I did between 2005 and 2008. The reviews and interviews (with Nibiru, .Hroptr., Ordo Tyrannis, Imynvokad, Gräuen Pestanz & Tohu Va Vohu) covered a fair share of Black Metal, but also several other genres, such as Dark Ambient, some Neo-Folk and some more experimental stuff. Harsh Noise, Power Electronics... weren't on the menu yet. With the interviews, the goal was always to focus on the ideas behind the music and things I thought of while listening to these bands and projects, rather than focusing on discography, recording sessions or equipement. This is still the focus. There are no more reviews though, I never felt I was particularly good at it and can't be bothered anymore.

In this first zine, there's a good variety of genres, even though Black Metal is prominent, as that's still my most listened to genre. Other genres might be featured in a next zine, if there will be one. However, there must always be a spark of inspiration to start an interview and to communicate with a band. I don't have to be completely on the same line as a band, yet it's safe to say that some genres I listen to have little chance of being featured in Chthonic Nexus. Of course, any and all bands that plead for the sanitization of the underground don't stand a chance.

All interviews are conducted during the first months of 2018.

Thanks to Scatmother for doing the Reptile Womb interview, New Era Productions for help with printing, Mikko for layout tips, JS for help with the logo and of course all the interviewed bands and labels who contributed adds.

Background pics of Aedh interview by Dubthach MacLugh, background pics of Vapaudenristi interview by Mikko Aspa.

First edition of 200 copies.

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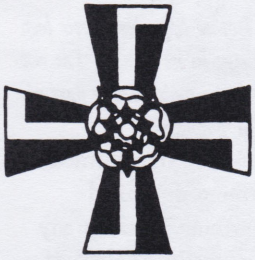
Vapaudenristi



Vapaudenristi is a Finnish RAC band that exists since 2007, yet it is only since 2014, when the first album was released, that the band got really known outside of Finland as well. Since then a second album, several live tapes, several splits and an EP have been released. While the band has never explicitly made public who is in the band, it's wellknown who the frontman of the band is.

Could you tell us about the formation of Vapaudenristi? How come this band has remained more or less anonymous unto now? Was it a conscious choice to stay low profile until you could come up with an album? Or are there other reasons, perhaps related to the content of the band, to keep it more or less anonymous?

First songs were made in turn of 2006-2007. First demo came out in 2007 as CDR. Since then, just about every year, new demo was published. If not published, there were recordings that were not released. These CDR's were always listed in a couple of distros and available at gigs. It was never a secret who was in the band, but I didn't want people to start buying it for sake of who made it - but for what it is.

Since 2014 there have been several releases a year, of course not all full lengths. What's the reason that the band has become more productive since 2014? Is it partly because of going from a one man project to a full band in recent years? Or was it also a case of having tracks piled up since the demo days, which were partly re-recorded for the newer releases?

If you exclude live tapes, that are of course just documenting some of decent live gigs, actual releases since 2014 doesn't include more than 2 albums and 2 split albums and one 7". Most bands I have played in, manage to make an album between every 2 years and it's not an unusual situation. First album consists mostly of songs known from demo recordings.

On demo's, splits and EP's Vapaudenristi has done quite some covers. What's the main reason for choosing certain covers? Does the music have to fit with the sound of Vapaudenristi, or just if it's a track you like, or is it more important that the lyrics go along the same lines of Vapaudenristi lyrics?

Cover songs are often made from tracks that can be transformed to become Vapaudenristi style. Lyrics are usually interpreted to be suitable to our current reality and Finland, rather than literal translations. Full lengths are always our own work. For small scale releases, we tend to nod towards heritage of radical rock music and present our own slightly adjusted versions from tracks which would deserve attention.

With foreign language, material may appear most of all entertaining, yet when the message comes out loud and clear, it changes the nature of the tracks to be even more than that. Many of the songs we have covered, contain a good message that

can be strengthened in translation.

Sakaramiina has released a large part of the Vapaudenristi catalog. What I quite like about their logo is how it has Rock Against Communism as well as Rock Against Capitalism in its logo. If I'm not mistaken you've spoken out against the totally out of control capitalism. Is this a topic that is part of Vapaudenristi as well? Can you explain your view on capitalism and what is wrong with it?
When the method and means of economy is not merely a tool, but transformed to be the reason of all existence, who could expect it to be something one could support? Utmost materialism, commodification of literally everything. Lacking any higher values or goals than further growth of meaningless mega-machine. Hustlers of finance, capitalism and entire banking system. Creators of imaginary debt and economic slavery, which even the biggest nations bow down to. Long ago one has noticed what a waste the economic slavery and pointless economic "growth" is. Opposition to both communism and capitalism underlines the choice of another path, which is not based on a purely materialistic worldview nor focused on economy.

I'm not exactly an expert on RAC/Oi/... but from what I can see there are both bands which are quite a bit into debauchery and obviously a lot of bands have drinking songs, but of course there are also the political or sometimes even moralistic lyrics. I was quite surprised to see that on Ikuinen Kuolema there are also tracks about drinking nights, but as all Vapaudenristi lyrics they're not very explicit and they're not about drinking alone. I think the lyrics of Vapaudenristi set the band apart from a lot of other acts in the same genre. I also get the feeling that while clearly getting a certain point across, the fact that they're not blatant makes people having to think for themselves about these topics. Would you agree?
Vapaudenristi doesn't have "drinking songs" per se. Many people consider Ilta Ulkona as a drinking song. However, this song is about the reality of (small town-) Finland, where alienation and disappointment to the system and the state of the world is combined with yearning to find true value in life and expectations for the rise of a fearless leader. To wait for signs that lead to the correct path, instead of rotting in the miserable meaningless life cycle.
Vapaudenristi has got many compliments for the lyrics. Translations don't really do justice for the original lyrics, as they tend to be just very basic version of "what song is about", instead of have the... lets say artistic angle in writing. Many songs have different means of delivering message. Others are more personal, others are written within story. Some approach from perspective of daily anger, other from more higher... perhaps I dare to say philosophical perspective.

Do you see any connection between Vapaudenristi and your other bands/activities? I'm quite certain some people (the more moralistic of the extreme right) would think of some of your activities as incompatible with playing in a RAC band. While I don't exactly expect you to loose your sleep over

it, do you expect such situations to come forth?
I think connection should be obvious? Same themes have been used multiple times in different projects. Sometimes language or aesthetics that it utilizes, is different - yet core idea is the same. If moralistic or conservative disapprove revolutionary, esoteric or ascending dark side of human character - this is something one can expect. In world today, everybody is tired of crybabies. Or at least, should be! We are in service of higher ideal that goes way beyond hurt feelings of conservatives and banal reality of current society.

Vápaudenristi album covers have a stately feeling to them, due to the paintings, statues... Would you care to give some more information about the covers, especially those from the albums?
The debut album has an old image of a man worshipping the sun. In times when nudity, physical and mental strength and unity with nature was a strong ideal connected to the spirit of man. Century of commodification later, we find very little left of former healthy mass movements and its ideals. Even when attempt to resurrect something similar now, it often transforms itself to comical faggots selling useless merch and youtube videos for desperate income.
Second album cover is a memorial monument located in eastern Finland for soldiers who died in 1939-40 and 1941-44. It's a double sided statue. One side displayed in cover is called "Faith of the future". Other side is called "grief". Both reflecting emotions of those who witness and ultimately benefit of the sacrifices of warriors. Dead, but immortalized.

Vápaudenristi seems to attract quite some media attention in Finland. Maybe I'm not very well informed, but it seems to me Vápaudenristi gets more attention than certain other bands, which would seem weird in a country with quite some openly right wing bands. Is this assumption correct? And if so, why do you think so?
Within regular music scene, it may be because I am known person for many, unlike more obscure RAC musicians who tend to restrict their activities within their own

circles. Vapaudenristi plays in wider variety of venues and events.
For mainstream press, this should make no difference, though. Perhaps mostly that Vapaudenristi has gone beyond clandestine underground gigs to play also publicly advertised "regular gigs" is what catches attention? This is the change our opposers fear. Normalization of radical music, where it no longer is completely isolated and banned from rest of musical culture.

On facebook etc. I regularly come across Veriyhteys, which has also released two Finnish RAC compilations (second one has accoustic tracks from a number of the bands also on the first compilation). I also see that they seem to promote certain Black Metal bands. For non-Finnish speakers: is this an online blog/community/... that promotes certain ideological music genres? Can you exand on the activities of this collective?
That collective promotes and reports radical music scene in Finland. Scene what is completely ignored by regular music press or network. It has simple function to gather information that is otherwise hard to get from fragmented and clandestine scene. Even people who are somewhat involved, often do not hear about gigs or find any information of releases before it is too late.

Would Vapaudenristi ever play live outside of Finland? At first view, since you sing in Finnish, I'd say you think the message is mostly important for Finnish people, however the addition of English translations of the lyrics (a good decision I must say), suggests you want the ideas to reach people outside Finland too. So, in that view playing outside Finland might certainly be relevant, even though the sing/shout along value, which I imagine to happen with certain songs in Finland, would get lost.
Live gigs are hardly just to spread propaganda. Of course people come for other reasons. There are people who stubbornly believe English is the language of rock. However, many people tend to listen to bands who sing with their native language. Even if they don't fully understand the lyrics, atmosphere of merely singing in own native language may be inspirational. I listen to plenty of bands that sing in French, German, Italian, etc.
We are not opposed to playing abroad, but also it's not priority to travel or have "success" in usual rock standards. We have talked with some organizers, but let's see if something eventually happens.

Feel free to tell us about upcoming gigs, releases or anything else that you might feel is relevant.
There will be a handful of items released in 2018. Those who are interested can keep their eyes open.
(In the meantime a split 7" with Pylvanainen, a re-release of the split with Pagan Skull on CD and with extra tracks and a double CD of all the demo's, with extra tracks have been released.)

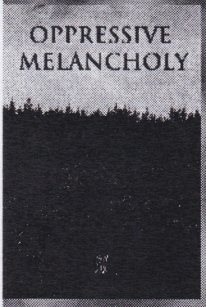
Iron Scourge

C.B.A. - Kali Yuga Kommando CD

Pissed off mix of Punk and old school d-beat Death Metal. Hatred and disdain, the soundtrack for the Kali Yuga.
Co-release with Bestial Burst

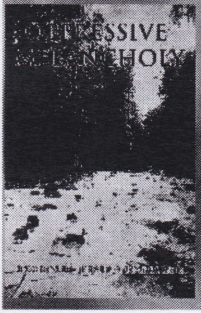
Ahnenhammer – Seelenwinter tape

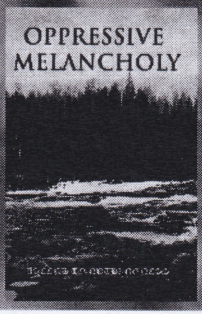
First demo of this Austrian band. Crude, but varied Black Metal. Clearly a demo-recordinb, but showing a band that is recognizable between others.



Oppressive Melancholy – I, Kuroitus Mielen Totaaliin & Ascend to Nothingness tapes

3 first releases of this yuong Finnish Black Metal band inspired underground extreme metal, experimental and electronic music. In the Finnish tradition of weird-sounding Black Metal.





ironscourge.blogspot.be

Aedh

Aedh is a rather young one man band from Canada, playing traditional Black Metal and has released two demos and an album up to now, the first one being interesting, but not great, but it's actually the second demo Torches of the Badb, which actually shows the true potential of this act. Especially the titletrack of this demo manages to give me goosebumps time and again, which is one of the highest compliments music can get in my book. The album Au-Delà Des Cendres was released by Dying Sun Records & Werewolf Promotion in 2016, however it was recorded before the Torches of the Badb demo. And while the album is good, Torches of the Badb is still the best release of the project.

Since Aedh is a rather new project, please tell us a bit about the past of Aedh, other releases, former projects... And going from there, what the future will bring? Also feel free to tell about related projects.

Greetings and thanks for your interest. I formed Aedh around 2012 after having recorded the initial self titled demo. Prior to that I had dipped out of the metal scene for a few years for various reasons. In that time I explored several different genres of music, including some "untrue" ones, before finally coming back to black metal. I wrote the first Aedh song ever - Reine de l'aurore, and well, the rest is history. Another demo and an album later and I've recruited most of a live line-up in hopes of performing a few live assaults before probably putting the project to rest for a while.

Prior to Aedh, I played guitar (before switching to vocals) in a band called Morgul Vale with two guys that are now in Occult Burial. Those were interesting times, but I wouldn't really recommend our demo. While there are some good ideas therein, as a whole it's really not good.

Besides Aedh, I have published two issues of a zine called Gae Bolga, and I have a few as-of-yet unfinished projects that I won't discuss as they're still in their infancy.

You talk about untrue music. That makes me curious about what you'd categorize as untrue music. I don't think anyone should be too concerned with what is or what is not true, but on the other hand, there are music genres which I have a hard time to think of as compatible in any way with Black Metal. But what led you to abandon Black Metal for a while and look for other music?

I use the term "untrue" in a tongue in cheek fashion simply to indicate that it wasn't related to heavy metal or related genres. The opinions of mouth-breathing youtube black metallers is none of my concern. The stuff I listened to (and continue to listen to, when the mood strikes me) is not compatible with Black Metal or Heavy Metal at all. Besides a few melodies that might have inspired me, I have no interest

in crow-barring completely unrelated genres into black metal. While the music industry sells this as "innovative", it simply comes off as pretentious. Mixing black metal and shoegaze, for example, was a mistake. It's not innovative, it's like most so-called "modern art", a juxtaposition of different things with no meaning or intent beyond putting two different things together for the sake of doing it and nothing more.

Basically at the time, a number of factors had pushed me away from the local and global metal "scene" as a whole. Personal struggles in my life, a desire to explore different ideas and sounds, disillusionment with certain elements within the scene, and a naive sense that "broadening my horizons" made me better than other people. Thankfully, the latter did not last. The follies of youth, as they say.

Having listened to metal since I was a teenager, it's a genre I tend to hold to a higher standard musically, thematically, aesthetically, and so on. I don't quite feel the same way about other genres. When it comes to something like eletronic music, "post"-punk, shoegaze, or whatever else, I just look for music that is pleasing to my ears and makes me feel something. No deeper meaning beyond that. With metal, it's different. The themes in the lyrics, the power in the music, these have been extremely important to my formation as a young man and as such I judge bands more harshly when they are unable to get their sound, aesthetics, and concept "right". While I can say with the utmost certainty that my entire worldview does not come from heavy metal, it is important to me and has opened the path to so many ideas and images that have led me to where I am.

Your releases were released by Vánguard Productions, Dying Sun Records & Werewolf Promotion. How did the collaborations with these labels happen? When looking to the rosters of these labels I feel that Aedh has more in common with Vánguard and Werewolf than with Dying Sun, what's your view on this?

Firstly, I would agree that Vanguard Productions or Werewolf Promotion are a bit closer aesthetically to Aedh, but Bas from Dying Sun showed interest almost immediately after acquiring a copy of my first demo. He was very enthusiastic about working together and so I obliged. He does good work and his dedication shows. The releases put out by Vanguard and Werewolf were co-released with Dying Sun. I have no complaints about any of them.

Your lyrics deal with Celtic mythology. When reading them though, there was one thing that I was wondering about: how personal are your lyrics? I mean, they're certainly partly personal, since you deal with this because of your heritage, but I think that bands dealing with mythology come in two groups: those who just have lyrics about mythology, i.e. they turn myths into lyrics or those who use the mythological figures and themes to describe even contemporary situations. The division between

both is of course not always clear if you're not very familiar with the myths themselves.
My lyrics are personal, there's no doubt about that. My interest in myth lies in what it can teach us. Carl Jung wrote that myth was pre-rational man's way of understanding not only the natural world that surrounds him, but also the psychological manifestations of his subconscious. This helps explain why certain motifs in myth are almost universal across human cultures, and why some are unique to certain ethnic groups or geographic locales. In Au-delà des cendres, I attempted to write a concept album describing both the Jungian process of individuation and the battle of Lugh and Balor at the Second Battle of Mag-Tureid. More specifically, I took elements from the Welsh Mabinogion and the Irish Mythological Cycle, all involving the God Llew/Lugh, originally believed to be a solar deity, but more recent scholarship might suggest he was more of a war god and/or a god of craftsmen (one of his epithets is "the many skilled"), and sometimes conjectured to have been a storm deity. The lyrics describe a descent into darkness and a re-emergence into solar light. A seasonal shift, a god of blight defeated by a god of agriculture, the death of winter into the new-life of summer. This can also be interpreted as a destruction of weakness or degeneracy (blight) by the mighty rays of the sun. I wasn't quite successful in capturing exactly what I wanted but it was a noble effort.
With Torches of the Badb, I simply set out to explore Iron Age Irish conceptions of masculinity through the character of CuChulain from the Ulster cycle and his association with the war godess Badb (an aspect of the Morrigan).
Generally speaking I think myth serves to educate us about who we are. It can give us better insight into our mundane day-to-day existence. I'm not interested in merely repeating myths, I want to use them to provide insight into the way think or the society we live in. Give us a sense of place.

With dealing with the Celtic mythology and being from the Eastern part of Canada, it came as a bit of a surprise that the lyrics on the demos are in English. Obviously the ancient Celtic world spans both England and France. But on the album all titles are in French. Since the album was recorded before the second demo: will you continue to use both languages? Is it a conscious choice for choosing one or another language for a certain track or release?
The ancient Celtic world spanned most of Europe at one time! Though where I hail from is technically "Eastern Canada", I am not from the maritimes. I lived in Halifax for about two years but have recently returned to my hometown, Ottawa (the national capital) in Ontario. I grew up bilingual, my mother is Québécoise with an Irish father and my father is from Nova Scotia of Scottish, Saxon and German stock. I learned both official languages quite young. Being a Franco-Ontarian, I use English far more in my day to day interactions (this is just a result of the reality of being a French-Canadian outside of Québec), and so my French has suffered a bit. I chose to write some songs in French because at that time most of my reading was

in French and my inner-voice was speaking to me in French. The opposite for those I wrote in English. No real deeper meaning beyond that. Though I am quite proud of being a Franco-Ontarian, the theme behind the project isn't specifically about that aspect of my identity and as such I am pretty comfortable flipping back and forth as my inner voice dictates.

Ideally, I should be singing in Irish, but at the pace I'm learning, it is unlikely I'll be able to write anything worthwhile in that language for a long time.

Not that I expect it to be an inspiration for Aedh, but do you have an interest in the indigenious culture, mythology... of Canada? I hardly know anything about it, though the Wendigo seems an interesting figure (and apparently Forteresse has a track titled Wendigo). Do you sometimes come across remains of these cultures? I could imagine having an interest in it, since it is or was also part (of the history) of the country you're living in.

I don't know much about indigenous Canadian culture. At least not more than was taught in school or is well known through legends and story-telling. What I do know I find interesting. The Wendigo in particular seems interesting but I can't say I know much about it besides being some kind of were-creature. The indigenous people of this country have an interesting culture, though they are but a shadow of their former selves.

I read the interview you did with Mourning the Ancient and what I found most interesting is that you said you're against blind hatred. As much as I like it in an aesthetic/musical way (certain hatecore, RAC... bands have their charm exactly because of their crude approach to certain topics), it's not the way I go through life. It also reminded me of how people often say that nationalism learns you to hate people who live far away and whom you've never met. Though, it's certainly true for a bunch of people, I never agreed with it.

Blind hatred is just as stupid as blind love. It shows that you're willing to feel an overwhelmingly powerful emotion for people you don't know and likely will never meet. To feel such an intense, overpowering emotion about people that have no real effect on you is insane. Hateful music is very powerful, it's a very basic, very cathartic experience. That said, I doubt most composers of hateful music walk around all day obsessing about the things they write about hating.

The promo text of the album mentions 'invoking the bloody resurgence of Lugh against the forces of degeneracy by way of atmospheric Black Metal. To awaken the archetypes buried deep within our hearts, and return to the source of our tradition.' As I'm not too familiar with Celtic mythology myself (feel free to suggest good reading to start for getting into this mythology), I checked the

wikipedia page about Lugh. When I read that his sword was called Fragarach (the answerer), I immediately heard these lines in my head in Proscriptors voice, from the track Manannán. So, then I read that Lugh inherited the sword from Mannanán. That was an interesting case of bands being linked together in unexpected ways. That being said, Lugh is known as a sun god, and it's of course obvious how he fits in the message you're bringing, How do you connect this with the darkness that is typical for Black Metal. Or otherwise said, do you feel any connection to Black Metal bands that have a way darker message?

The promo text describes the themes on the album quite well. Lugh might have been a sun god, yes, but that doesn't preclude him from "darker" aspects. He is also a skilled and brutal warrior. His spear, the Gae Assail, thirsts for blood. Further, he fathered the most violent warrior in Irish mythology, Cú Chulainn, who's "warp-spasm" mutations turned him into an unstoppable monster (certainly a result of his Fomorian blood via his grandfather, Balor). The sun gives us light and life, but it will also eventually destroy all life on this planet. Not something to be taken lightly.

That said, since then, I've been more interested in darker, more martial aspects of the mythological material. Torches of the Badb, which was actually written and recorded after the full length deals with some of these themes.

And on that note, Absu's Celtic material is arguably their best.

You've released two issues of Gae Bolga zine, both an interesting read, though pity the second one didn't have articles. Gae Bolga is the spear of the hero Cú Chulainn (I first and foremost know this thanks to the Flemish Thrash Metal band of the same name). Why the choice of the name?

The name was partially inspired by an Aenglish publication with a similar name by an ironically very "anti-Celtic" man. Though completely unrelated to the themes of Gae Bolga, that is the seed of the idea. The Gae Bolga is a very powerful spear, with a very specific technique needed to use it. The very visceral nature of the damage it does seemed a perfect analogy for the very visceral themes of the kind of music I feature in the zine.

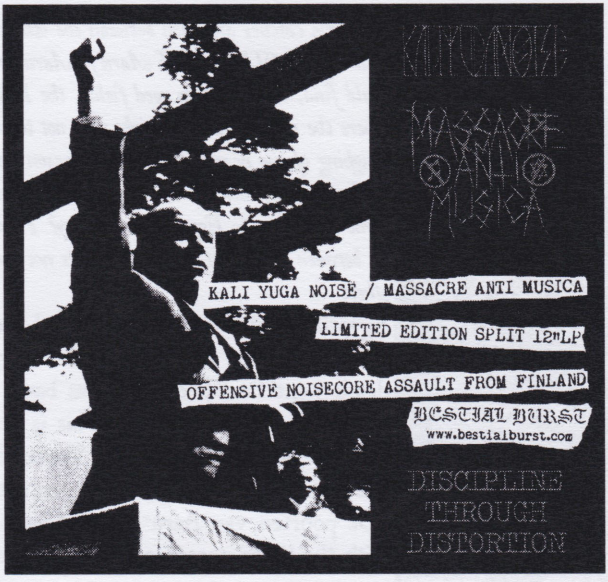
In Gae Bolga zine you've expressed disdain against the current invasion of SJW type people etc. in Black Metal. What do you think caused this evolution? Also, do you think that anarchism, for example, could have any place in Black Metal?

Personally, I blame Darkthrone's "Metal Punk" era, at least here in North America. It brought an influx of crust punks into the black metal scene on this continent. Sub-cultural tourists, attracted by anti-religious themes (well, anti-christian anyways), but completely unaware of the implications involved in a genre with a more "Nietzschean" moral sense than their Marxist world-view. To be clear, Marxism is simply secular Abrahamism. It replaces Yahweh with the state, it replaces the rapture with the revolution, and it replaces the kingdom of heaven with the dictatorship of

the proletariat. It submits morality to a metaphysical abstraction, as opposed to the Nietzschean (and Homeric?) morality of Black Metal. Further, the left-hand path, which is a very powerful force in black metal, by it's very nature (edification of the individual will, resistance to Nazarene/Magian morality etc), is opposed to the slave-morality of Marxism. I look forward to the day when black metal "aesthetics" are no longer in vogue, and we can be left to our own devices once more.

As far as something like Anarchism is concerned, that's a difficult question. It depends on what you mean by Anarchism. The sort of Anarcho-Tribalism espoused by Operation Werewolf/Wolves of Vinland certainly has it's place in Black Metal. It is a true anarchism rooted in the reality that Might is Right, that civilization (as Robert E. Howard would have said) is an anomaly, and that man's true nature is barbarism. This tribalistic way of organizing a community is almost preferable to most nationalistic or traditionalist ideologies in that it does away with the geographical abstraction of "nation state" (despite the utility of such an idea in practical terms), as well as the autistic obsession many traditionalists have with "civilization". That said, Anarchism of the kind espouse by the band Crass, is simply just a Marxist heresy. It has no place in Black Metal.

Feel free to add anything you wish.
"If you would go up high, then use your own legs! Do not get yourselves carried aloft; do not seat yourselves on other people's backs and heads!" - F.W. Nietzsche

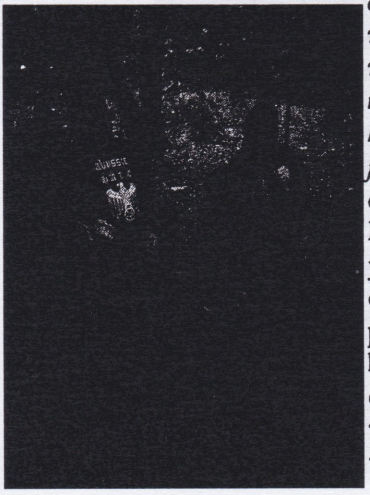


VAAL

Vaal and Ravenzang are two new Dutch bands who share (session-)members. Vaal started in 2016 and has released 2 tapes and an album in the meantime. Ravenzang released a demotape in 2017. Both bands play rather raw Black Metal. The concept of Ravenzang seems to be more inspired by the environment inhabited by the band, whereas Vaal appears to have a rather introvert concept. The lyrics of both bands are written in Dutch.

Judging from the titles, the concept of Vaal seems to be mostly based on personal observations. Key words could be loneliness, darkness, death. An introvert concept, which shows a deep aversion to this world. Are mythological, philosophical, occult... viewpoints also part of the lyrics?
It can be seen as a mix of both. Darkness, death and loneliness often go hand in hand, but in my opinion this doesn't always have to be the case. That's where the philosophical aspect comes in. These concepts can also have a positive meaning. Is death necessarily negative? Is being alone negative? Is surrendering to darkness wrong? In all these cases, they're not, in my view. This is at the core of Vaal: to find the ultimate truth lying behind these concepts. By viewing at things from another angle, you can find things you'd never find otherwise. I don't have a lot of knowledge of occult matters and it's not really an interest of mine.

RAVENZANG



One title catches attention between the others: "De poorten van Aaru" (The gates of Aaru). Aaru are, as far as I could find, the Egyptian reed fields, the Egyptian paradise, where the souls go whose weight was not too heavy at the weighing of the hearts. What's the reason for this reference to Egyptian mythology? Do the lyrics of other tracks also have references to Egyptian mythology? How does this lyric fit between the others or are the lyrics not connected to each other?
Egyptian mythology has fascinated me since a young age. The obsession of the Egyptians with death went far. Their live was based on preparing for the afterlife. This is something that has gone lost in our society. We're all afraid of death now, but we don't deal with it. The track "De poorten van Aaru" doesn't have much to do with the literal meaning of Aaru though. To me

it's a symbol of the agony, or rather a series of victories (and faillures) one has to go through before you are fully 'pure', the best version of yourself. This lyric doesn't really have a relation to the other lyrics, but due to the theme it fits in the general concept of Vaal.

The text in the booklet of "Geesten van de verlorenen" shows that the music of Vaal is an escape from daily reality. The text connects closely to the feeling given by the songtitles. I do also see some paradoxes in it: on the one hand there is a desire to go back to a medieval age, on the other hand you hope that mankinds becomes extinct. Do you think there's a chance that mankind will return to a purer existence?
You can call it paradoxal, but I'm in favor of progression, though it's probably not the 'normal' way of progressive thinking. In my opinion some aspects have to disappear from this planet before something new can be built. Exterminate the weak blood, let nature do its work. Negotiating and compromising doesn't make sense anymore in this mixture of subhumans. They're part of the problem. Only the right of the strongest applies. Only then we'll get a world that's purer, inhabited by strong blood.

The former also reminds me about what Puissance has written in one of their songs: civilisations have fallen before, but this time we've got a global civilisation, so its downfall will be global as well. This seems realistic to me. However, the fact that it won't be the first time a civilisation falls raises the question: why would this be the last?
I don't think this will be the last civilisation. People always find a way to build something new. What worries me is that we won't have learned any lessons from the mistakes we made. The nice 'babyboomer' generation has consumed without end. Soon they'll all be dead, but the rest of the world is left with the problems. Unfortunately this mentality is still alive in younger generations. I see little hope in the 'development' of humanity. As long as we still think about our 'earthly' ways of living towards the purchase of our next television or car, we'll certainly run into the ground. In which case, it maybe is better that way.

"Ravenzang plays Bataafsch Zwart Metaal exclusively". Is this a reference to the Batavian Republic or the Batavian people? Is this just a reference to the geographic origin of the band or do you also wish to refer to the history of your birthland?
Batavia is not my birthplace. It is however the only place in the Netherlands where I really feel at home. Nature over here is something you don't find elsewhere in the Netherlands and in some places the local atmosphere still has an ancient feeling. It's one of the reasons I settled here.

Since I didn't know what Falwaz (referring to the Ravenzang track Verzet van de Falwaz = Resistance of the Falwaz), I searched for the meaning of this word online and found out that it's an Old-German monicker for the Veluwe (an area in the Netherlands with mostly woods) and it means

fallow or pale lands. Is the bandname Váal (pale) a reference to the Véluwe?
Vaal has no connection to the surrounding environment. The name is a reflection of the emptiness surrounding us.

Going by the title of "Verzet van de Falwaz", it might deal with two subjects. Either it deals with an idea, f.e. that you, in your environment, are resisting the ever advancing monster of modernity. On the other hand, the Batavians lived in the Véluwe (and other places), in 69 AD there was a resistance of the Batavians against the Romans and thus the track could deal with this historic fact.
The track indeed deals with the resistance against the modern civilisation and not the historical resistance. Ravenzang takes little to no influence of the authentic history of ancient Batavia, but rather uses it as a source of inspiration.

Although the members of both bands aren't totally the same, there seem to be many similarities between both bands, i.e. the line-up is largely the same, both bands use Dutch lyrics and while both bands don't sound the same, the music they play isn't miles away either. Is there a clear distinction for you, either musically or lyrically?
Vaal is a much more personal project, while Ravenzang is less of a dictatorship than Vaal. In Ravenzang all tracks are composed as a band and everybody contributes to the music. This might be the biggest difference. Aside from this, Vaal is a more 'magical' project, whereas Ravenzang is based more on raw aggression and pure hatred.

Váal and Ravenzang both have limited releases, which in a number of cases have been rereleased in less limited quantities and/or different formats. It seems to me that you like the old way of releasing things by yourself, but also want to avoid that your releases would get hyped only due to limitations. Is this a concern for you?
It is important that the music remains available. It's weird that these days releases have a bigger value when they're limited. Commerce has become a part of Black Metal, whether you like it or not. Of course, we don't like this development.

To conclude, you can announce some future plans or simply spew bile as you wish.
Later this year, the first Ravenzang full-length will be recorded. The old demo-recordings of Vaal will be re-released together with an formerly unreleased track on a compilation-tape. This will be released by Black Abyss. We're also working on a split CD with Wolves Eyes from England.

CONTORTUS

Contortus is a rather new Finnish Power Electronics project. I remember that when Freak Animal released the first tape in 2013, I listened to a sample and wasn't into it. Last year, Freak Animal released the first album Violence in Heat and I checked a sample again and now I did like what I heard. So, I got the album and it's really good. Contortus seems to have a very negative concept. Reasons enough to ask them some questions.

What does Contortus mean and how does it fit the music, lyrics and general ideas of the project?
Contortus, as a word, means:

1. involved, intricate, obscure (discourse)
2. tangled/complicated

You (V-A Puumalainen, who is the driving force behind Contortus) have been involved with several Black Metal bands and projects in the past (Goatsignal and 359), but no previous experience with Power Electronics as far as I know. Are your Black Metal bands/projects still active? Where did the need to perform Power Electronics come from? To be honest, I listened to The Path of Ayin (2016 ep of 359) online and I thought that Contortus is way better PE than 359 is BM.
From the black metal bands, 359 is still alive. I am interested in a soundscape which is dominant in noise music and power electronics. It expresses me better than black metal.

On Violence In Heat most vocals are done by Pete Härmä, who is also the singer of Hardcore band Kusipää. So in typical Finnish fashion both of you are involved in several genres. Do you feel there's a connection between the genres both of you are involved with? If so, what is this connection according to you, on the surface there's of course the harsh music, but are there deeper connections, such as worldview, ideology, emotions attached to the music...?
I know very little of the hardcore genre and I am not interested in making any kind of research about the shallow connections some genres might have. The bond is related to worldviews.

On facebook there's a pic in which P. Härmä is wearing a No Lives Matter t-shirt. No Lives Matter has made a bit of a name for itself with its message about overpopulation and nihilism. In how far is Contortus as a project in line with this ideology? I've also seen some comments about NLMs right wing tendencies. Though I think they're not really in line with contemporary politics. In how far is Contortus related to political ideas in the broadest sense?
Hard to say. I do not know what is the ideology of No Lives Matter (I don't even know what NLM is). The policy of Contortus, its nucleus, lies in indifference and self-centeredness. For example, there are too many people on this planet, but to spread word about overpopulation means that one would have to be

concerned about the future of humanity. I, for my part, am completely indifferent about it. I do not want to increase well-being with my music. Quite the contrary.

In the J-card of Meat and Psychology it is written that "Meat and Psychology will tell you: - Worthlessness of an individual - Flesh triumphing over spirit and - Life is meaningless". Worthlessness of people comes back for example in a lyric like Exposed Piece of Fuckmeat on Violence in Heat. Of course this seems much in line with the No Lives Matter t-shirt. However, when speaking of worthlessness of an individual, do you mean specific individuals or do you rather mean that all people in itself are worth nothing?
I speak of all individuals, every individual in relation to cosmos is completely worthless and insignificant. Not depending on skin color or political view, every human is nothing but talking biowaste. Completely equal shit altogether. In relation to the world, all humans are worthless. In relation to me, all humans are worthless unless they prove otherwise.

"Flesh triumphing over spirit" always sounds to me like an indulgence to lust and brings connections to atheism and a you-only-live-once attitude. However, in 2016 you released an ep titled The Path of Ayin with your Black Metal project 359, which, with a title like Ajna Satan Anahata, suggests a certain level of interest in spiritual or occult matter. Can you expand on this, do you have any kind of religious/spiritual beliefs/views...?
Well, I am not an unequivocal person. Everything I write should not be interpreted as a manifest of my opinion. Certain sentences are meant to manipulate people. Contortus and 359 are separate projects with different starting points, so they should not be compared on any level. I have been very interested in occultism and the songs on the 359 EP Path of Ayin are from those times. Psychologically speaking, ajna satan anahata is the key to perfection and growing as a person. I mean the conscious observing and development of emotion and reason in balance with each other. Satan in this frame of reference is obviously a philosophical being, which has its own attributes and mechanisms, nothing supernatural. This part is of importance, since it changes the concept of emotion slightly. On the next Contortus album there will be many texts from Pete Härmä and only a few from myself. The names of the albums and their guidelines will always, however, be my work. On the next 359 album there will be no music or lyrics from me. I also do not play any instrument in the band these days. I only do the vocals.

In 2015 Obscurex released a split with Hygienia (which I haven't heard yet). Can you tell us a bit more about how this split happened? What is the connection to Hygienia? For doing a split, what's most important: being in touch with the people behind the project, having the same mindset, comparable sounds?
We played a show in the Obsurex container unit in Vantaa and I met some guys from Hygienia there. Afterwards we were in contact and, as I recall, the suggestion for a split came from them. I had nothing against the idea.

On facebook I saw some pictures from a live gig you did, together with a (live only?) member. Will there be more live gigs in the future? Do you think it's important for Contortus as a project and for Power Electronics acts in general? Is it just a way to show the music to people who might not have heard you before or do you feel like you can express things through live action that are not possible to express through recordings?

When I lived in Lahti, I had separate accommondations for making music, which made it possible to rehearse also the live material. My friend KRRK from Lahti was interested in helping me with the live shows. KRRK participated also in the Violence in heat sessions.

What will the future bring for Contortus?

I am currently working on a new album titled Your weakness feeds my cruelty.

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Reptile Womb is originally a US one man project known as Below. Below released a tape and a split with Ride For Revenge. Afterwards the name changed to Reptile Womb, an album was released on Bestial Burst and in the mean time has become an international collaboration of two. Reptile Womb calls its style Black Blood Death Trance. Fitting description for the music which stands somewhere between repetitive Black Metal and Power Electronics.

Greetings! Many things seem to have changed since your first interview. Can you give us some information on the current status of Reptile Womb? The most noticeable change is without a doubt that Harald Mentor has joined the band. How did this happen?
Heil. Not too much to relate about that status of RW right now other than that old recordings and new material are slowly taking shape, split releases and the second album, " THEE SECOND DEATHE:EXCRETORY DAEMONOLATREIA" being the major projects. Harald Mentor joined RW after our first gig in Vantaa. He offered his services, and I thought on it for a few months with BELOW/RW having been such a personal expression. After consideration of the man himself and the influence his works have had on me, I decided that his presence would only be a boon to RW and told him that I'd be happy for him to join. The collaboration since then has been smooth and has added another dimension to RW's sound, filled in a blank as it were.

When listening to newer material, I have the impression that there is more and more focus, skill and concept involved. Do you place more emphasis on this side of Reptile Womb as you progress?
I don't go out of my way to do so. I'd say natural growth and the addition of a highly-skilled second member has brought more to RW in that realm than any active concern on my end. The process of creating for RW is the exact same in my eyes as it has been since day one.

When the debut came out on Bestial Burst, there was some discussion about the genre one could categorise your project in. Many see it as "Black Noise" (or even just noise), whereas you and others stressed the Black Metal side and aspects. I would say the newer material certainly proves your point. Is this an intentional artistic choice? What does the future have in store regarding this "balancing" of styles?
See above. No specific intent to balance the noise and BM elements other than what

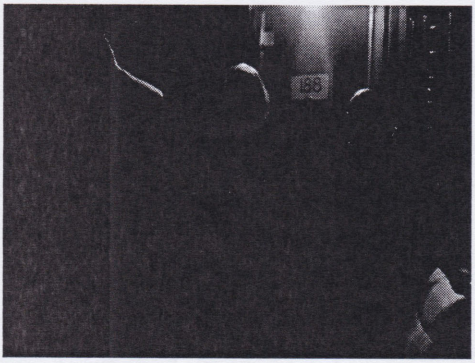
sounds right to my ears. Reptile Womb is and will always be predominantly a black metal project to me, in line with the old masters who dared to test the boundaries of what black metal could encompass.

In the previous interview you mentioned musical talent and skill. Is it correct to assume that you mean the abbility to express yourself in a good way rather than technical abbilities (ie complex musical arrangements, dozens of solos etc...)?
That's absolutely correct, and as mentioned before, shall grow naturally. No focus is ever put on technical proficiency before atmosphere in my conception of black metal.

It is pretty common for artists in this field to have various side projects. However, when I look at Reptile Womb I see many personal interests reflected in your work. From spiritualism and worldview to sexual urges and appreciation for films etc. Not just one specific theme but anything that seems to be on your mind. Is this the function of Reptile Womb? A platform that harbours anything that affects you?
Exactly. Though I have been and will continue to be involved in other musical projects in various genres, RW is the most complete expression of myself and everything I value or find interesting. This is why only someone like Herr Mentor could join in on this project-anyone who would be involved would have to be on an extremely close spiritual/personality/aesthetic wavelength. This conception extends to any other projects I've taken on, as I'm in no way interested in solely "musical" collaboration.

In the underground it seems to be common that a select number of people establishes a closer bond with certain projects based on factors like personal sympathy or a connection to the themes and concepts. Have you experienced this? How is the feedback in general?
See above. Anyone I've associated with is because I've felt a connection to them on some level. I'm not interested in scene status-climbing. In that vein, I'm not entirely sure what the response in the greater BM/noise "scene" is to RW, but everything I've heard regarding our performances and releases has been positive. I'd much rather remain on an extremely-underground level as the current BM scene is an AIDS-ridden cesspit of ex-punks and autistic jewtube children who look to turn BM from a spiritual artform into another safe consumer product that's open and welcoming to all or to leech off of the art of others in order to feel some importance or meaning in their pathetic lives.

Judging by your gig and release history, you have close ties to the Finnish scene. Care to elaborate on this? Similar mindsets and worldviews?
Definitely similar mindsets and worldviews, as well as the Finnish BM and noise scenes still being largely untainted by the PC disease which afflicts "extreme" subcultures worldwide. Finland remains one of the few places free for truly extreme



expression, and despite this and the overall quality of their work, I've yet to encounter any rockstar attitude. The last bastion for European BM/noise.

There seems to be a new found appreciation for more noisy and chaotic sounds in the Black Metal scene. Do you think bands like this will become a more integral part as time progresses? Do you see a place for your project there?

I think this new appreciation for "noisy BM" is a trend like any other before it; bestial BM, DSBM, orthodox BM, etc. It will pass just as those have and the bands that got caught up in the milieu while having played the style for years will keep on and the trend-riders will "mature" out of it. As you can assume by my response here, I have no interest in being seen as a part of this latest " wave".

Thanks for the interview! The last question is obviously what the future holds in store for Reptile Womb.

Heil. Nothing to say other than that we will continue to skulk in the shadows and strike when the time is right. Those who should know will know... Our first and likely last US show will be taking place with Ride For Revenge and others in LA on June 9th. BLACK BLOOD DEATH TRANCE 68686.

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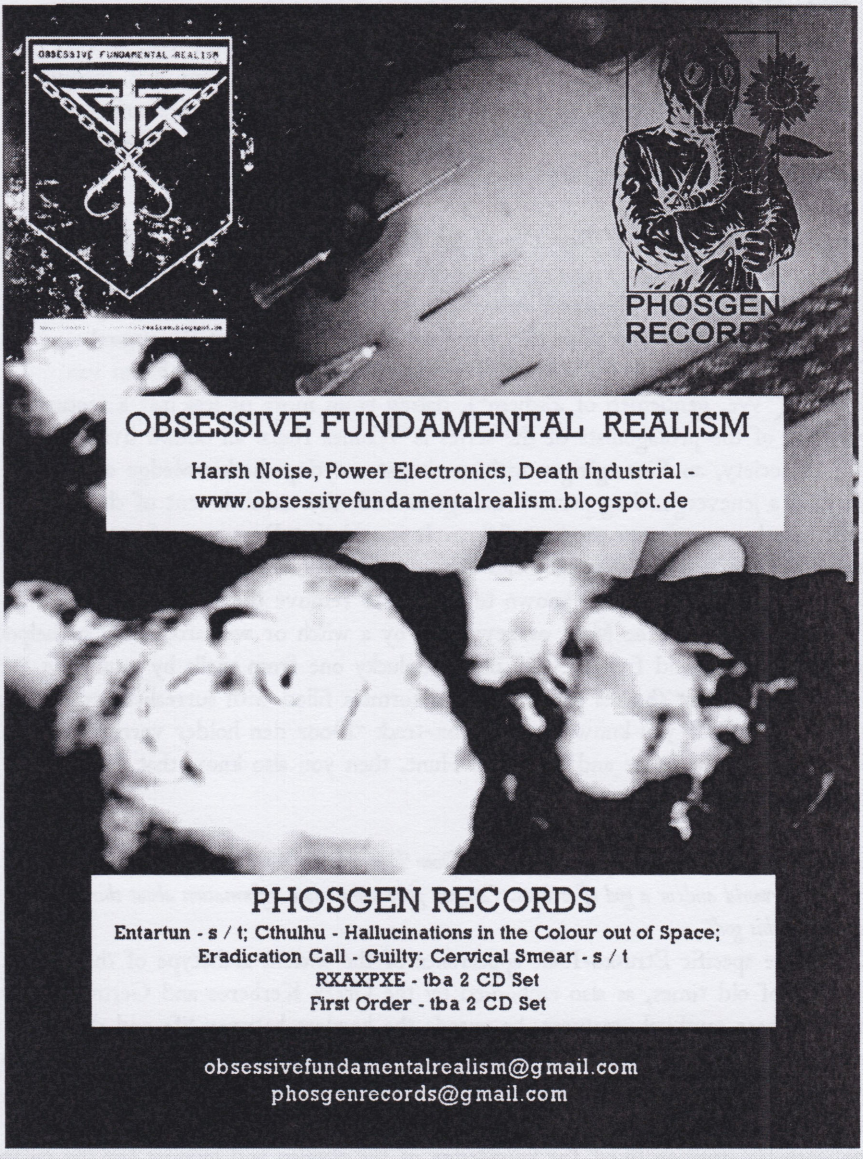
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Pox was ripped from the Flemish clay in 2014. Since then they've been following a slow, but steady path leading through muddy fields, under a dreary sky, accompanied by a caravan of chthonic spirits, atavistic figures and demons willing to wreak havoc on the modern world. At least, those are some associations I make when thinking about them, obviously influenced by the lyrics, artworks and the music of course. This music being an old school dirty kind of mostly mid-tempo Black Metal. Heathen, but at times with a very nasty feeling.

The sample at the beginning of Door Den Holder Verrezen sounds at the same time funny due to the dialect and the absurdity of what's being told (though I realise that for non-Dutch speakers a lot of it might get lost), but it also sounds ominous due to the tone of the voice. Which makes it an interesting sample. Can I know where this comes from or do you want to keep this obscure?
The sample comes from the glorious Flemish televisionseries "Wij, heren van Zichem" ("We, gentlemen of Zichem"), dating from more or less half a century ago. One of the protagonists of the series is Wannes Raps: an outlaw living on the edge of society, an Einzelgänger with an almost encyclopedic knowledge of folkish tales and a jeneverguzzling persona non grata with the establishment of church and state. In other words, an excellent fellow. It is said that Raps was a historic figure from Oost-Brabant and Ernest Claes even wrote a roman about him in 1926. However, Wannes Raps was known to be able to remove the Evil Hand. Those who were ridden by the Mare or bewitched by a witch or wizzard, could be helped by Wannes. He could free the soul of the unlucky one from spells by mumbling the "Peerdepaternoster" (horses paternoster): a formula filled with surrealistic scenes and ritual absurdity. If you know that the Pox-track "Door den holder verrezen" deals integrally with the Mare and the Wild Hunt, then you also know that the intro from Raps fits like a glove.

Calu (referring to The Claw of Calu from the Door Den Holder Verrezen 7") is an Etruscan god of the underworld and/or a god of wolves. Can you give some more information about this? Why a lyric about this god?
Calu is the specific Etrusko-Italic appearance of the ancient archetype of the wolf-guardian of old times, as also embodied by the Greek Kerberos and German Garm. Just like these mythical creatures, he guards the borders between life and death, until the end of the current cycle when he will destroy the world that is fallen into entropy. The cult of Calu could, in better times, be found in the North and middle of Italy, with the mystical mountain Soratte as centre. Stricken by an unquenchable Faustian thirst for knowledge of the stygian and longing for the global conflagration, we stumbled on Calu while dealing with the Fenriswolf, after which a vision unfolded of Soranic firewalkers who, dancing like wolves, herald the end of mankind. The account of this experience became The Claw of Calu. It's also an

anthem related to the "claw greet": a devotional symbol related to the wolf-guardian.

In the interview you did with Music In Belgium (in regards to No Compromise Metal Fest 4) you mentioned that Pox takes inspiration from deathcults from different corners of the world (i.e. Canaanite, Shaivite, Etruscan, German). Where does this fascination for different cultures come from? Isn't there a risk Pox becomes a new age hippie band who throws stuff from several cultures together on a heap?

Although Pox is mainly devoted to the dark, chthonic and murky aspects of the German Tradition, which clearly returns in most of our lyrics, we're certainly not narrow minded about the universal mysterium fascinans et tremendum of Death and World demise. Which is why we have, in some cases, been inspired by other, related (pre-)Indo-European and 'affiliated' cultures. Obviously the experience of Death differs between cultures, but we focus on the only thing that ultimately connects mankind: the absolute Emptiness at the end of life. The New Age-movement is a frivolous Western liberating ideology, which was developed by a generation of spoiled rich kids who were as unmeasurably naive as the progression optimism of the era they grew up in. Let it be clear that Pox has nothing whatsoever to do with this kind of posture. The 'heap' we wish to make is thus no colourful monstrosity of 'love' and 'freedom', but rather a pitch-black amalgam littered with the ashes of everything that ever existed.

Last year a split 7" with Heretic was released. What are the criteria a band has to meet for Pox to do a split with them?

Musical and conceptual similarities might be a plus, but they are not strict necessities. More important is that the band doesn't give a fuck about whatever is trendy in the contemporary extreme music scene, that such a band is deeply rooted in the Old School and exists of individuals with sordid souls and mean mugs. We want honest music, real and played as if lives depend on it. But don't cherish illusions: bands are not lining up to release a 7" with Pox and chances are big that we ourselves don't meet the criteria of most other

bands. Obviously that is no problem, since that way we have to deal with less nagging and have more time to deal with more important stuff.

On the split 7" you covered Ancient Rites' 'Death Messiah. Why this track, aside from the fact that it's a great track? When you do a cover, how important is it that the lyrics fit within the concept of Pox?

The first two, and in extension three, albums of Ancient Rites are monuments of the Black Metal history of our fatherland. The idea to cover "Death Messiah" had been entertained in the band for quite a while already. Musically the track fits relatively well with what we do and it dates from a period when Black Metal wasn't a socially accepted internet phenomenon. When Heretic told us about the 7" plan and we heard that they were going to cover a classic of the Dutch Countess, the decision was soon made. About the lyrics: we're still not certain what Gunther meant with about 70% of the text, but anyway: the basic idea is without a doubt highly obscene and non-conformist, so for us that's more than enough to make it work.

All 3 releases feature the same hooded figure, all covers were made by the same artist. Is the hooded figure an idea of the artist or is there a deeper meaning to it?

The figure has a name, but for the time being it's kept in internal circles and we wish to keep it like that for a while. In the proverbial walkways the gentleman is known as the "Pox Hangman". I don't know who came up with that name, but it's clear he or she didn't have much inspiration at the time. Anyway, the so-called Hangman is the personification of the Pox-soul. Uncouth and wild, a chtonic soundrel that howls in the wilderness with the wolves and lays bombs against the fundaments of the modern world. He storms through the Twelve Dark Nights with the Wild Hunt and stands at the side of Pox under Tiwaz and Thurisaz. Bloodbrotherhood with the Cold Knarrenheinz is supposed, but not spoken about.

Is a certain form of belief/weltanschauung/... important within the band? Or are myths mostly used as metaphores for how man is placed in the world, without necessarily really believing in higher beings or entities? In relation tot his, what's your view on atheism? Contemporary atheism that's abundantly preached from different sides, often seems the most boring and uninspiring "belief" there can be, since it doesn't encompass much more than "god doesn't exist and it's all fantasy".

First and foremost it's important to make clear that we don't wish to convert people nor propagate all sorts of paradigms and so-called 'Big Stories'. In previous musical projects, there were recruiting messages, for those who listened carefully and read between the lines. These days this is no longer the case. Pox is a vehicle to spread quasi-archetypical darkness and folkish darkness - other goals not applicable. Obviously this doesn't happen out of nowhere or 'at random'. Lyrical, and partly visual as well, inspiration largely results out of worldviews and spiritual contemplations of band members. Pox does in fact move within a clearly delineated

frame of reference. Expanding on that frame of reference cannot be the goal of this interview. It would lead us too far and in previous answers some tips of the veil have been lifted already.
Concerning atheism: no problem with it if it's a well-considered, thought-through point of view. In reality however, it's most often nothing more than an empty plastic box, filled with all kinds of VTM-crap (*VTM is a local mainstream tv channel* - ed.), superficial mainstream-thinking and fashion-conscious, 100% PC drivel. Atheism then is an easy-to-use solution for the plebs that's hopelessly stuck in the rat race, laughing loudly while wallowing in pre-chewed mental McDonalds-gruel.

Of course you can end this interview with telling a bit more about the near future of the band. Or you can spit bile as you wish.
If everything goes well - and we don't count on it that it will - we will finish the recordings of our first full length album in 2018. Of course you can expect more of the same: lousy Black Metal with an even more lousy Punk-influence, anti-avantgarde and firmly against everything that's "cool" these days in their "scene", whether it's "orthodox" or not. Plans for the actual release still have to take form, but nefarious they will be.
Spit bile? Once the bile sluices are opened, it's guaranteed we'll never get them closed again, so let's not go there.
FTW.

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CHARITY SAINTS

Charity Saints is an anonymous project that "draws its influences from new wave, no wave, noise rock and late eighties industrial rock genres", as Bestial Burst described it. I really like this tape, though with only 3 tracks clocking in at 18 minutes I hope there's more to come.

The basic tracks of two or three more do exist, we just need to find time to complete them and put them out. No hurry, we're not riding any wave here, just no wave.

Aside from the above mentioned genres, bands like Swans, Godflesh, Splintered, Killing Joke and Amebix are mentioned for reference. I know most of these bands by name and have heard some stuff, though only loose tracks. For someone who is not very familiar with these bands: where would you start in their discographies? Also, some recommendations in the new wave, no wave, noise rock & late eighties industrial rock genres are welcome.

With those bands you should start with their early stuff and then move to newer stuff if you still like what you hear. What other bands, whoah, there's a ton... Personally I'm into the most repetitive dark stuff from Stooges and Velvet Underground to VON and Ildjarn to Esplendor Geométrico and Bizarre Uproar. Of new wave early Public Image Limited is pretty ace. Flipper, No Trend, Suicide. Outsider anarcho punk of Rudimentary Peni rules. I like Brainbombs, they're of that Stooges style but darker. The best late 80's industrial rock for my taste are Godflesh influenced bands like Sonic Violence, Pitch Shifter and Optimum Wound Profile. We totally love Cosmonauts Hail Satan, that should have been listed in our ad description to guarantee high sales. Early Skullflower too. Struggling to remember any more obscure shit right now. But we're influenced by so many bands, it already starts to read like a boring bible, so go out and hunt that kinda shit by yourself. It's worth it, I do it all the time.

How has the reception been on this tape? Were there any reviews? Though I read some good reactions on the Special Interests forum (if I'm not mistaken), it seems to have largely gone under the radar. Correct me if I'm wrong (and I hope I am).

It's a very low profile release, small print on tape, but the reactions have been very positive. At least one review exists, 4-/5, so they didn't think it's perfect, we felt crushed. We will conquer the world very slowly, it's our masterplan, tape by tape, reviews and feedback...

What's the significance of the name Charity Saints? I interpret it as that you might mean that the charity saints are those people who want to do good for people, but by doing so make people totally dependent on them in stead of learning them to take care of themselves. It also seems to point at the Social Justice Warriors. How wrong am I?

Yes a VERY ironic name for these guys. It was inspired by the charity culture, like

some rock stars and business people donating stuff for the needy, haha. In UK they're branded knights for this shit. It's a good business then, as a knight you're naturally well-off. The whole charity thing is the same as offering in the sunday service, just your ticket to heaven when we should aim to hell. Hell is like, beeeaaaauutiful!

What's the concept of the band or isn't there any specific concept? I do have the feeling that the titles (The Strength, Pig Revealed & Taking Chances) are somehow connected, but since there are no lyrics it's hard to get an exact idea. Who or what is the pig?
Hypocrisy of the modern man is the concept. The safe and tame unreality we are fed everywhere. Fuck it. They're all pigs, fuck the pigs, kill the pigs. Take a chance outside what is ok and expected, that's the key to both, freedom and supermanhood.

The tape has been released in may 2016. Is there a future for Charity Saints? I surely hope it won't be a one off project.
Probably another two or three song tape next (from those unfinished recordings) and maybe more small scale releases in the future? So yeah if we don't die soon, there will be sort of a continuance / nuisance / whatever.

gutter disease

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Concrete Cunt – hnww
Hands on HNW, conceptual release, audiosmut

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Atmospheric and almost cinematic Industrial Noise, first release of this Dutch project

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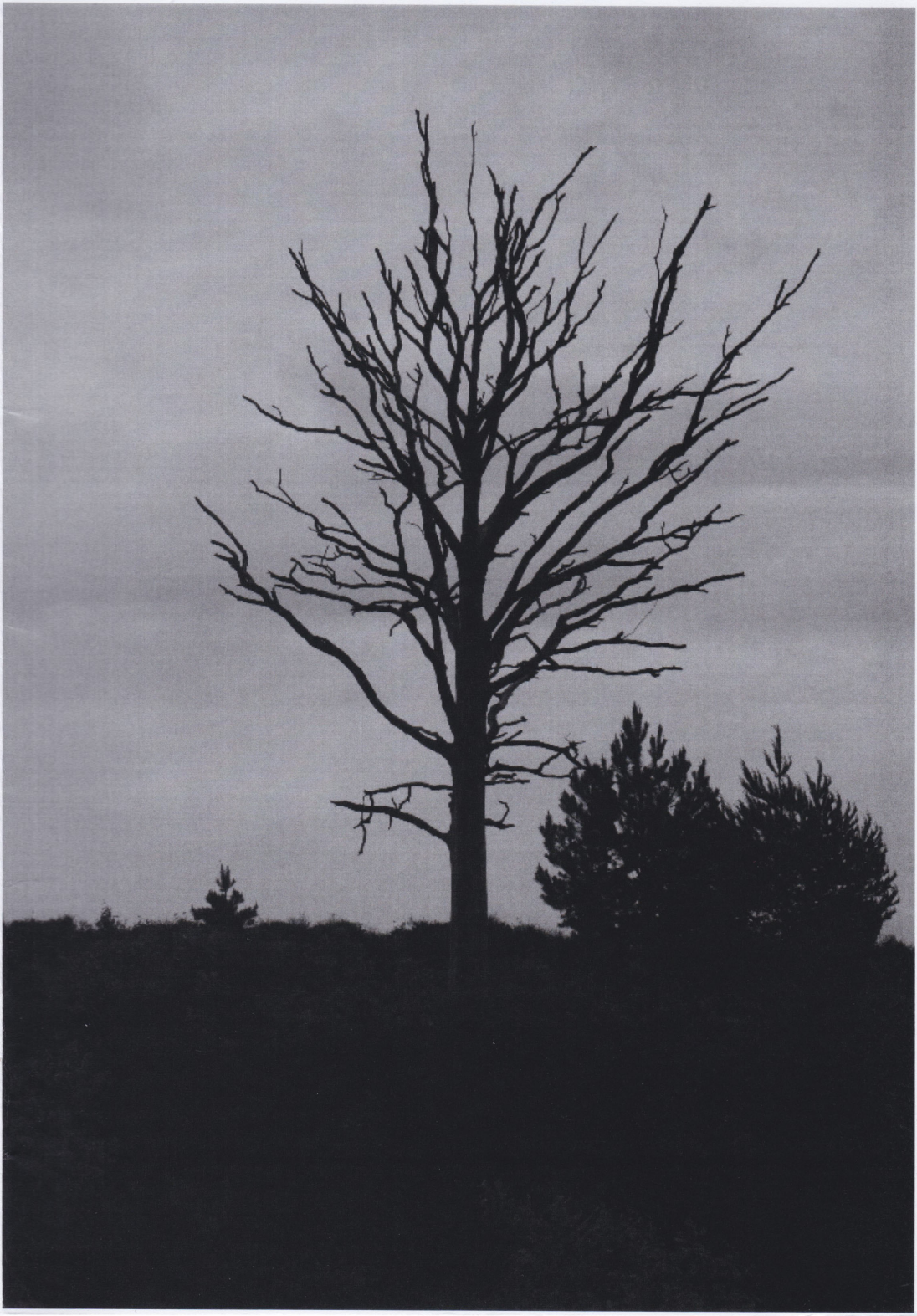

DIKASTERION

DEMO MMXVIII

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